

Fight Club, 1999

Directed by David Fincher

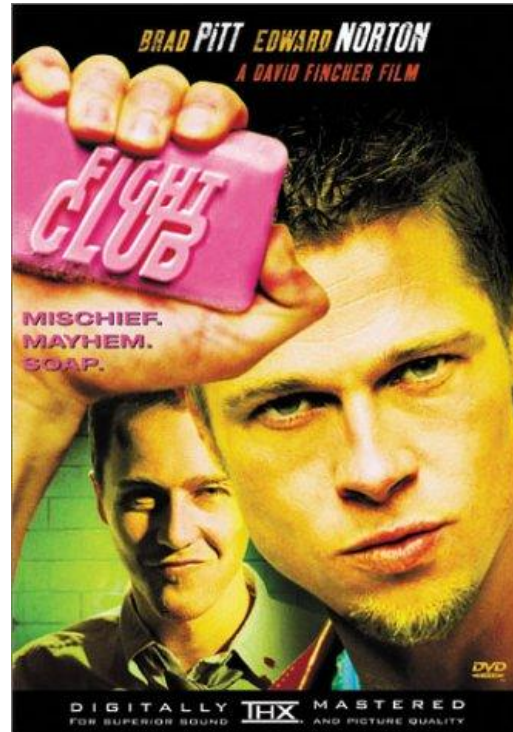
Novel by Chuck Palahniuk

Screenplay by Jim Uhls

139 minutes

Cast

The Narrator	Edward Norton
Tyler Durden	Brad Pitt
Marla Singer	Helena Bonham Carter
Robert 'Bob' Paulson	Meat Loaf
Richard Chesler	Zach Grenier
Intern	Richmond Arquette
Thomas	David Andrews
Group leader	George Maquire
Weeping Woman	Eugenie Bondurant
Speaker	Sydney 'Big Dawg' Colston
Chloe	Rachel Singer
Airline Attendant	Christie Cronenweth
Inspector Bird	Tim De Zarn
Inspector Dent	Ezra Buzzington
Woman on Plane	Dierdre Downing-Jackson
Airport Security Officer	Bob Stephenson
Doorman	Charlie Dell
Man in Suit	Rob Lanza
Walter	David Lee Smith
The Mechanic	Holt McCallany
Food Court Maitre D'	Joel Bissonnette
Ricky	Eion Bailey
Steph	Evan Mirand
Next Month's Opponent	Robby Robinson
Cop at Marla's Building	Lou Betty Jr.
Detective Stern	Thom Gosson Jr.
Susan, Cosmetics Dealer	Valerie Bickford
Angel Face	Jared Leto
Lou	Peter Iacangelo



Credits

Directed	David Fincher	"Tzigany Waltz"	George Fenton
Novel	Chuck Palahniuk	"Coffee Store Zak"	Rolfe Kent
Screenplay	Jim Uhls	"Tzigany Waltz"	John Leach
Producer	Ross Grayson Bell	"Forbidden Love"	Guy Moon
Producer	Cean Chaffin	"Valley Of The Dolls"	Andre Previn/Dory Previn
Producer	Art Linson	"No Love, No Nuthin'"	Harry Warren
Associate Producer	John S. Dorsey	Cinematography	Jeff Cronenweth
Executive Producer	Arnon Milchan	Film Editing	James Haygood
Original Music	Dust Brothers	Casting	Laray Mayfield
Dust Brothers Music	John King, Michael Simpson	Production Design	Alex McDowell
"KDFW News"	Stephen Arnold	Art Direction	Chris Gorak
"Where is my Mind?"	Frank Black	Set Decoration	Jay Hart
"Goin' Out West"	Kathleen Brennan/Tom Waits	Costume Design	Michael Kaplan

Awards

- the 2000 Empire Award (UK) for Best British Actress (Helena Bonham Carter)
- the 2001 Online Film Critics Society Awards for Best DVD, Best DVD Commentary, and Best DVD Special Features
- the 2005 Total Film Magazine Award (UK) for "The Greatest Film of our Lifetime"

It was also nominated for the following awards:

- the 2000 Academy Award for Best Effects, Sound Effects Editing
- the 2000 Blockbuster Entertainment Award for Favorite Action Team (Brad Pitt & Edward Norton)
- the 2000 Brit Award for Best Soundtrack
- the 2000 Costume Designers Guild Award for Excellence for Costume Design for Film - Contemporary

- the 2000 Sierra Award from the Las Vegas Film Critics Society Awards for Best DVD and Best Editing
- the 2000 MTV Movie Award for Best Fight (Edward Norton vs himself)
- the 2000 Golden Reel Award from the Motion Picture Sound Editors, USA for Best Sound Editing - Effects & Foley
- the 2000 Online Film Critics Society Awards for Best Actor (Edward Norton), Best Director, Best Film, Best Film Editing, and Best Screenplay, Adapted
- the 2000 Political Film Society Award for Democracy

Awards and nominations

The novel won the following awards:

- the 1997 Pacific Northwest Booksellers Association Award
- the 1997 Oregon Book Award for Best Novel

Genre: Satire and postmodernism, published by Hyperion Books, August 1996

Fight Club (1996) is the first published novel by American author Chuck Palahniuk. The plot is based around an unnamed protagonist who struggles with his 1) growing discomfort with consumerism and 2) changes in the state of masculinity in American culture. In an attempt to overcome this, he creates an underground boxing club as a radical form of therapy. The novel was made into a movie of the same name in 1999 by director David Fincher, which resulted in the story becoming a pop culture phenomenon. In its popularity, the novel has become a target of criticism, mainly for its explicit depictions of violence.

Chapter 1. Fear Center (Main Titles)

David Fincher contributes to the following information through the DVD commentary track of this film.

The wanted to adjust the Fox Logo and the Regency logo to include some subliminal stuff inside of the opening, but were unable to secure permission to do that.



The typeface used for the titles and logo is named "Big Science".

The opening shots are supposed to be the fear center of Edward Norton's brain. This is supposed to electricity impulses running through his brain. Fear based impulses going through his brain. This is shot to appear as if they are leaving the brain and now moving towards the skull to exit out of the front lobe. This is supposed to be inside the skull where executive producer Arnon Milchan's name appears. They exit out a clogged pore; this is all based on actual photographs of your skin. Edward Norton complained that his face is not that dirty.

After the copyright warning, there is another warning on the DVD. This warning is from Tyler Durden, and is only there for a second.

The warning at the beginning of the DVD, after the copyright warnings reads:

WARNING If you are reading this then this warning is for you. Every word you read of this useless fine print is another second off your life. Don't you have other things to do? Is your life so empty that you honestly can't think of a better way to spend these moments? Or are you so impressed with authority that you give respect and credence to all who claim it? Do you read

everything you're supposed to read? Do you think everything you're supposed to think? Buy what you're told you should want? Get out of your apartment. Meet a member of the opposite sex. Stop the excessive shopping and masturbation. Quit your job. Start a fight. Prove you're alive. If you don't claim your humanity you will become a statistic. You have been warned..... Tyler

Budget \$63,000,000 Filming Dates 8 June 1998 - December 1998

Copyright Holder Twentieth Century Fox Film Corporation, Monarchy Enterprises B.V. and Regency Entertainment (USA), Inc.

The film opened with \$11 million, a surprise #1 movie in a close race that weekend at the box office. However, it fell very quickly in subsequent weekends, finishing with only \$37 million in the U.S. It was regarded as a failure as the budget was \$63 million, not including advertising which could have been another \$20-30 million. Even with the \$63 million later accumulated overseas, executives at 20th Century Fox still felt the movie was a severe disappointment, so much that Entertainment Chief Bill Mechanic was fired. According to Mechanic, he had personally clashed with Fox owner Rupert Murdoch over *Fight Club* and it cost him his job, barely a year after Fox's *Titanic* had become the highest-grossing film ever made.

Filming Locations for *Fight Club* Los Angeles and Wilmington, Los Angeles, California, USA

Satire is a literary technique of writing or art which exposes the follies of its subject (for example, individuals, organizations, or states) to ridicule, often as an intended means of provoking or preventing change. In Celtic societies, it was thought a bard's satire could have physical effects, similar to a curse. The humor of such a satire tends to be subtle, using irony and deadpan humor liberally. Most satire has specific, readily identifiable targets; however there is also a less focused, formless genre known as Menippean satire. Example: The film, *The Great Dictator* (1940) by Charlie Chaplin is a satire on Adolf Hitler and his Nazi army.

Chapter 2 (0:02:09) Ground Zero

David Fincher stated that if ever there is a Universal *Fight Club* ride at Universal this would be it, the debris flying down here.

0:02:38 The shot where the camera tilts down and falls away from the skyscraper, and goes through the street and then through the subterranean parking and then across the street into the other subterranean parking is something that they hit upon kind of late into the film. They were trying to come up with ideas and ways to show his thought process, his kind of manic disassociate state.

Originally they were going to show his apartment and how it had filled up with gas, and giving the audience some kind of logical explanation. And when they saw the tests for it, they thought there has to be a few more times in the movie where we see his thought process out of his body, thus they came up with that down the street shot you previously witnessed. There are two things that this shot accomplishes, besides being really cool they show; 1) how quickly he thinks and 2) his thought process.

As a result of the film, the original hardcover edition became a collector's item. Two paperback re-releases of the novel, one in 1996 and the other in 2004 (the latter of which begins with an introduction by the author about the conception and popularity of both the novel and the movie), were later made. This success helped launch Palahniuk's career as a popular novelist, as well as establish a writing style that would appear in all later books by the author.

The narrator, the novel's protagonist whose name is never mentioned, possibly in order to make him an everyman character (though near the end of the novel he shows Marla his driver's license with his real name) is the central character to the story.

In literature and drama, the term everyman has come to mean an ordinary individual, with whom the audience or reader is supposed to be able to identify, and who is often placed in extraordinary circumstances. The name derives from a 16th century English morality play called Everyman.

Particularly, in adventure type stories, the hero or main character is often an idealistic personality who possesses charm, charisma, exceptional intelligence, sex appeal, and a multitude of talents (for example James Bond) that help them through their adventures. Such characters are expected to and usually do win at every scenario they encounter. The everyman character, however, is written so that the reader or audience can imagine themselves in the same situation without having to possess knowledge, skills, and abilities outside their everyday experience. Also, such characters react realistically in situations that are often taken for granted with traditional heroes. For example, an everyman character (unless he happens to be a pugilist) who gets into a fight is likely to hurt his hand if he punches someone in the face.

His self-loathing, mental instability, and violent behavior make him a good example of an antihero.

In literature and film, an anti-hero has widely come to mean a fictional character who has some characteristics that are antithetical to those of the traditional hero. An anti-hero in today's books and films will perform acts generally deemed "heroic," but will do so with methods, manners, or intentions that may not be heroic. The actual use of the word, however, is fairly recent, and its primary meaning has somewhat changed. As recently as 1940, the 600,000-word Merriam-Webster New International Dictionary, Second Edition, listed it but without a definition. By 1992 the American Heritage Dictionary of the American Language defined an anti-hero only as "a main character in a dramatic or narrative work who is characterized by a lack of traditional heroic qualities, such as idealism or courage," not as a person who nevertheless performs heroic acts. Even the more recent Merriam-Webster's Collegiate Dictionary, 11th Edition, of 2004, says: "(1714): a protagonist or notable figure who is conspicuously lacking in heroic qualities." The original meaning, therefore, is that of a protagonist who is ineffectual and hapless, rather than resolute and determined, whether his motives are good or bad. In some instances, anti-hero has come to refer to a protagonist of a work whose actions and motives are villainous or questionable.

Thus, anti-heroes can be awkward, antisocial, alienated, cruel, obnoxious, passive, pitiful, obtuse, or just ordinary. When the anti-hero is a central character in a work of fiction the work

will frequently deal with the effect their flawed character has on them and those they meet along the narrative. Additionally, the work may depict how their character alters over time, either leading to punishment, un-heroic success, or redemption.

Some fans of the film refer to the narrator as "Jack", which is in reference to a scene in which he reads stories written from the perspective of a man's organs (e.g. "Jack's medulla oblongata"); the protagonists' lines in the official movie script also use the name "Jack" to denote them. Furthermore, a number of props from the film (such as a paycheck for the narrator) have the name "Jack Moore" on them, indicating that members of the film's crew also thought the narrator's name was Jack. The name "Jack" was "Joe" in the novel, which was changed in the film to avoid conflicts with *Reader's Digest* over the use of the name (the articles read by the narrator were featured in the magazine). The narrator of *Fight Club* set a precedent for the protagonists of later novels by Palahniuk, especially in the case of male protagonists, as they often shared his anti-heroic and transgressive behavior.

Chapter 3 (0:03:53) Insomnia

First flash onscreen of Brad Pitt as Tyler Durden appears while he is making copies.

In the press packages released for the movie, which came in the form of Ikea-esque catalogues, Edward Norton's character is referred to as "Jack".

0:04:21 The reverse-tracking shot out of the trash can, an elaborate computer graphic, was the very last shot to be added to the film - as almost an afterthought by the director. It required so much processing time that it almost had to be spliced in "wet" - i.e., fresh from the lab - so that the film could be duplicated on schedule.

Biography for Edward Norton

Date of birth 18 August 1969, Boston, MA

Birth name Edward James Norton Jr.

Height 6' 1"



Mini biography Edward Norton was born on August 18, 1969 to parents Edward, an attorney who works for the National Trust for Historic Preservation and Robin Norton, a former foundation executive and teacher who passed away of brain cancer on March 6, 1997. Edward also has two younger siblings named James and Molly. From the age of 5 onward, the Yale graduate (majoring in history) has always been interested in acting. At the age of 8, he would ask his drama teacher what his motivation in a scene was. He attended theater schools throughout his life, and eventually managed to find work on stage in New York as a member of the Signature players, who produced the works of playwright and director Edward Albee. Around the time when he was appearing in Albee's *Fragments*, in Hollywood, they were looking for a young actor to star opposite Richard Gere in a new courtroom thriller, *Primal Fear* (1996). The role was offered to Leonardo DiCaprio but he turned it down. Gere was on the verge of walking away from the project, fed up with the wait for a young star to be found, when Edward auditioned and won the role over 2000 other hopefuls. Before the film was even released, his test screenings for the part were causing a Hollywood sensation, and he was soon offered roles in Woody Allen's *Everyone Says I Love You* (1996) and *The People vs. Larry Flynt* (1996). Edward won the Golden Globe for Best Actor in a Supporting Role and received an Oscar nomination for Best Supporting Actor for his performance in *Primal Fear* (1996). In 1998, Norton gained 30 pounds of muscle and transformed his look into that of a monstrous skinhead for his role as a violent white supremacist in *American History X* (1998). This performance would earn him his second Oscar nomination, this time for Best Actor. In 1999 came the critically acclaimed *Fight Club* (1999) and in 2000 came his directorial debut in *Keeping the Faith* (2000).

Trivia

- On his return to New York, it took less than two years of waiting tables before the young thespian to capture the eye of Edward Albee, one of the most celebrated playwrights of the 20th century. Albee was working with the Signature Theater Company on a new production of *Fragments*. One audition and Norton landed the role, as well as a slot in Signature's repertory company. He currently serves on its board of directors.
- During filming, he and *Fight Club* (1999) co-star Brad Pitt took soap-making classes.
- Received a B.A. in history from Yale in 1991, but took many theater and Japanese courses as an undergraduate. He has said in interviews that he took as many theater courses as he could without majoring in theater.

- Got the role for *Fight Club* (1999) because director David Fincher enjoyed his performance in *The People vs. Larry Flynt* (1996), which was the only film of the actor's that he had seen.
- Lost several pounds for *Fight Club* (1999).
- Norton already had two Oscar nominations before he was 30.
- He speaks Spanish
- He treasures his private life and being able to live a normal life - and can't imagine not being able to take the New York subway if he gets too famous.

Actor - filmography

1. *Motherless Brooklyn* (2007) Lionel Essrog
2. *Pride and Glory* (2007) Ray Tierney
3. *The Painted Veil* (2006) Walter Fane
4. *The Illusionist* (2006) Eisenheim
5. *Down in the Valley* (2005) Harlan
6. *Kingdom of Heaven* (2005) King Baldwin
7. *The Italian Job* (2003) Steve
8. *25th Hour* (2002) Monty Brogan
9. *Red Dragon* (2002) Will Graham
10. *Frida* (2002) Nelson Rockefeller
11. *Death to Smoochy* (2002) Sheldon Mopes/Smoochy the
12. *The Score* (2001) Jack Teller
13. *Catch Her in the Eye* (2001) J.D. Caulfield
14. *"The Simpsons" - The Great Money Caper* (2000) TV
15. *Keeping the Faith* (2000) Father Brian Finn
16. *Fight Club* (1999) The Narrator
17. *American History X* (1998) Derek Vinyard
18. *Rounders* (1998) Lester 'Worm' Murphy
19. *Everyone Says I Love You* (1996) Holden Spence
20. *The People vs. Larry Flynt* (1996) Alan Isaacman

21. *Primal Fear* (1996) Aaron Stampler

Producer - filmography

1. *Motherless Brooklyn* (2007) (producer)
2. *"Undaunted Courage"* (2007) (mini) TV Series
3. *The Painted Veil* (2006) (producer)
4. *Down in the Valley* (2005) (producer)
5. *Dirty Work* (2004) (executive producer)
6. *25th Hour* (2002) (co-producer)
7. *Keeping the Faith* (2000) (producer)

Director - filmography

1. *Motherless Brooklyn* (2007)
2. *Keeping the Faith* (2000)

Miscellaneous Crew - filmography

1. *Frida* (2002) (very special thanks)
2. *Death to Smoochy* (2002) (lyricist)

Writer - filmography

1. *Motherless Brooklyn* (2007) (screenplay)

Cinematographer - filmography

1. *The Yunnan Great Rivers Expedition* (2003) (TV)

Composer - filmography

1. *Death to Smoochy* (2002) (songs)

Chapter 4 (0:04:45) Nesting Instinct

The boss character of Richard Chesler, is played by Zach Grenier, who is really perfect for this role.

0:04:32 The color cornflower blue first appears as the color of an icon on the narrator's boss's computer. Later, it is mentioned that his boss has eyes of the same color and his tie. These mentions of the color are the first of many uses of cornflower blue in Palahniuk's books, which all feature the color at some point in the text.



By showing the catalog perfect condominium they are attempting to state that we are in some ways a by-product of the amour we select to let people know who we are. It is not just clothes and cars and hairstyles, but it is also the furniture you pick and wither or not it is Southwestern, Pottery Barn or IKEA. In this case it is AKEA.

David Fincher, the director was asked to do a liner quote for the Dust Brothers (they provide the original sound track to this picture). This is when you give a quote out to support a book or recording artist and they can use the line quote in their advertising makeup. David said in his quote, "The Dust Brothers are witty and brilliant," and the quote ended with saying "there isn't a stick of IKEA between them." Fincher got a call from Fox legal department telling him that they could not use these liner notes, because it is corporate disparagement. David asked the legal department if they had seen the movie, do they know what real corporate



disparagement is? (It is misinformation about a corporation, which could potentially hurt the company in a big way. This is happening all over the internet, especially on Blog sites.) The legal department asked if he could rewrite his quote to say, "They don't have a stick of pre-fabricated furniture." Fincher refused, IKEA is a joke it is in the movie. Then the legal department said that they called the Dust Brothers and they do have a lot of AKEA furniture. Fincher only replied you are not understanding here.

Chapter 5 (0:06:20) Remaining Men Together

0:06:41 Following the book, the idea for our protagonist to visit support groups came from his doctor. Some of fake names used by the narrator in the self-help groups are names of characters in *Planet of the Apes* (1968), as well as classic roles played by Robert De Niro. Thus Edward Norton gives himself the name of Cornelius.



SPOILER: For a brief moment in the beginning of the film, the Narrator can be seen as Tyler's reflection in the window.

Bob is a great character in the book, and they had trouble deciding who could play this guy. This is Meat Loaf playing this character here.

Biography for Meat Loaf

Date of birth 27 September 1947, Dallas, TX

Birth name Marvin Lee Aday

Height 6' 0½"

Mini biography Meat Loaf was born in Texas, and moved to Los Angeles in 1967 to play in local bands and appear in musicals such as "Hair" and "As You Like It". He made his film debut with a memorable role in cult film *The Rocky Horror Picture Show* (1975). In 1977, he and lyricist Jim Steinman released an operatic rock album called "Bat Out Of Hell", the record was huge and has sold 35,000,000 copies worldwide. However, the tour promoting the album took a toll on Meat's voice and left him unable to sing on the follow-up record "Bad For Good". Meat Loaf stayed in the dark through the eighties doing 4 records which never got any airplay or chart position in the US. Meat Loaf appeared in films *Out Of Bounds* (1986) as a Pilot, and *The Squeeze* (1987) with 'Michael Keaton'. But after getting back together with Steinman, they delivered a powerful sequel "Bat Out Of Hell II" which went to #1 in the US and UK. Bat II has now sold an excess of 20,000,000 copies. His TV credits include the Soldier being held prisoner in Vietnam in "*Lightning Force*" (1991), a mad Doctor who invents a serum to keep zombies from deteriorating in "*Monsters*" (1988) and a slick Landlord of a restaurant who ends up on the menu in HBO series "*Tales From The Crypt*" (1989). Meat Loaf has also appeared in *Crazy in Alabama* (1999) and *Fight Club* (1999). Meat Loaf's latest record "Testify" is due to be released in March of 2002. **Trade mark** Carries a red hanky on stage

Trivia

- Got his start in show business in a traveling stage production of the infamous play, "Hair".
- Is diabetic and a vegetarian.
- Went to Thomas Jefferson High School in Dallas, Texas.

Actor - filmography

1. *Tenacious D* in "*The Pick of Destiny*" (2006) Jack's
2. "*Masters of Horror*" - *Pelts* (2006) TV Episode Jake
3. *BloodRayne* (2005) Leonid
4. *Crazylove* (2005) John
5. *Chasing Ghosts* (2005) Dick Valbruno
6. *The Pleasure Drivers* (2005) Dale
7. *Fight Club* (2004) (VG) (voice) Bob
8. *A Hole in One* (2004) Billy
9. *Extreme Dating* (2004) Marshall Jackson
10. *Learning Curves* (2003) Timmons
11. *The Car Kid* (2003)
12. *Wishcraft* (2002) Sparky Shaw
13. *The Salton Sea* (2002) Bo
14. "*John Doe*" - *Unaired Pilot* (2002) TV Episode Digger
15. *The 51st State* (2001) The Lizard
16. *Focus* (2001/I) Fred
17. *Rustin* (2001) Coach Trellingsby
18. *Face to Face* (2001) Driver
19. *The Ballad of Lucy Whipple* (2001) (TV) Amos
20. *Polish Spaghetti* (2001) Food Critic
21. *Trapped* (2001) (TV) Jim Hankins
22. *Blacktop* (2000) Jack
23. "*The Outer Limits*" - *Gettysburg* (2000) TV Episode
24. *Fight Club* (1999) Robert 'Bob' Paulson
25. *Crazy in Alabama* (1999) Sheriff John Doggett
26. *A Tekerölantos naplója* (1999)
27. *From Spam to Sperm* (1999) (TV) Host
28. *Outside Ozona* (1998) Floyd Bibbs
29. *Comedy Central's Hi Fi Party* (1998) (TV) Music guest
30. *Everything That Rises* (1998) (TV) Red
31. *The Mighty* (1998) Iggy
32. *Black Dog* (1998) Red
33. *Gunshy* (1998) Lew Collins
34. *Spice World* (1997) Dennis
35. "*Dead Man's Gun*" - *Mail Order Bride* (1997)
36. "*Nash Bridges*" - *Wild Card* (1997) TV Episode Charlie
37. *To Catch a Yeti* (1995) (TV) Big Jake Grizzly

38. Psyched for Snappa (1993) (TV) Snappa
 39. Leap of Faith (1992) Hoover
 40. The Gun in Betty Lou's Handbag (1992) Lawrence
 41. "Tales from the Crypt" - What's Cookin' (1992)
 42. "Lightning Force" - M.I.A.: Part 1-2 (1992)
 43. Wayne's World (1992) Tiny
 44. Motorama (1991) Vern, Biker at American West
 45. "Monsters" - Where's the Rest of Me? (1988)
 46. The Squeeze (1987) Titus
 47. Out of Bounds (1986) Gil
 48. "The Equalizer" - Bump and Run (1985) TV Episode
 49. "Rebellious Jukebox" (1983) (mini) TV Series Owner
 50. "Saturday Night Live" - Episode #3.15 (1981, 1978)
 51. "Strike Force" - MIA TV Episode
 52. Dead Ringer (1981) Meat Loaf/Marvin
 53. Roadie (1980) Travis W. Redfish
 54. Scavenger Hunt (1979) Scum
 55. Americathon (1979) Oklahoma Daredevil, Roy Budnitz
 56. The Rocky Horror Picture Show (1975) Eddie
 57. State Fair (1962) Boy in Stands
- Miscellaneous Crew - filmography**
1. Leap of Faith (1992)
 2. Car Trouble (1985) (singer: theme song)
- Writer - filmography**
1. Dead Ringer (1981) (story)

David Fincher saw a VH1 behind the scenes special on Meatloaf and he saw how sweet Meatloaf was and that is how he decided on casting him in this movie in the role of Bob. When Meatloaf came in to read, he read for about 20 seconds and then did this little embrace and high pitched voice and they knew he was perfect for the role. In the book they explain a little bit more why Bob has breasts, due to his injections of estrogen after the removal of testicles, which would also account for the high pitched voice.



0:09:00 The face marks are also a direct copy from the novel, as he describes how he cries into the big chest of Bob, and leaves a face mask of tears on his chest. They played around with how to make that impression on the shirt; the effect was painted on the shirt so that it would look correct for the camera.

Robert "Bob" Paulson, a man that the narrator meets at a support group for testicular cancer. A former bodybuilder, Bob lost his testicles to cancer possibly caused by the steroids he used to bulk up his muscles, and had to undergo testosterone injections; this resulted in his body increasing its estrogen, causing him to grow large breasts (Gynecomastia) and develop a softer voice. The narrator befriends Bob and, after leaving the groups, meets him again in fight club. Bob's death later in the story while carrying out an assignment for Project Mayhem causes the narrator to turn against Tyler.

Chapter 6 (0:10:20) Power Animal

A lot of the humor of the movie comes from his comments on his surroundings. Fincher was worried who was going to see the dailies, as they would see all of this footage of support groups and would not see the humor in the material. The narrator has a very sardonic sense of humor (*adjective*: Scornful, mocking; disdainfully humorous.)

The Narrator works at Federated Motor Corporation, in the Compliance and Liability division. FMC is located at 39210 North Pennfield Boulevard in Bradford (the state is not specified). His Manager's phone number is (288) 555-0138, and his fax number is (288) 555-0149, both non-existent area codes.

Chapter 7 (0:11:33) Marla

Helen Bonham Carter, *Big Fish* (2003) enters with these loud clogs on, for her entrance into this men's support group. Fox originally wanted someone with a name to play Marla after they

decided not to go with Helena Bonham Carter. The only other name thrown in was Reese Witherspoon. But Fincher, Witherspoon, and the studio declined saying that she was too young, and Witherspoon said it was just too dark.

Marla Singer's phone number, 555-0134, is the same as Teddy's number in *Memento* (2000).



0:16:05 Marla Singer (Helena Bonham Carter) says she goes to support groups because "It's cheaper than a movie, and there's free coffee." In *Margaret's Museum* (1995) (starring Helena Bonham Carter), Kate Nelligan says she goes to funerals because it's cheaper than bingo, and there's free food.

Biography for Helena Bonham Carter (Marla)

Date of birth 26 May 1966, Golders Green, London, England, UK

Height 5' 4½"

Biography from Leonard Maltin's Movie Encyclopedia: You'd never suspect this tiny, pale, frail-looking British actress of the strength and passion she has exhibited in high-profile period pieces such as the 19th-century *A Room With a View* (1985), the Tudor *Lady Jane* (1986), and Franco Zeffirelli's *Hamlet* (1990, as Ophelia). One of Bonham Carter's few modern roles was that of a flamboyant, high-energy woman pursuing a 32-year-old virgin in 1989's *Getting It Right*. Her latest costume parts were in E. M. Forster adaptations: *Where Angels Fear to Tread* (1991) and the near-perfect *Howard's End* (1992). She played the title role in the 1993 telefilm *Fatal Deception: Mrs. Lee Harvey Oswald* then returned to period clothes for Mary Shelley's *Frankenstein* (1994).
Copyright © 1994 Leonard Maltin, used by arrangement with Signet, a division of Penguin Putnam, Inc.

Actress - filmography

1. *Corpse Bride, The* (2005) The Corpse Bride
2. *Wallace & Gromit Movie: The Curse of the Were-Rabbit* (2005) Lady Tottington
3. *Charlie and the Chocolate Factory* (2005) Mrs. Bucket
4. *Big Fish* (2003) Jenny (Young & Senior) & The Witch
5. *Henry VIII* (2003) (TV) Anne Boleyn
6. *Live From Baghdad* (2002) (TV) Ingrid Formanek
7. *Till Human Voices Wake Us* (2002) Ruby
8. *Heart of Me, The* (2002) Dinah
9. *Football* (2001) Mum
10. *Novocaine* (2001) Susan Ivey
11. *Planet of the Apes* (2001) Ari
12. *Carnivale* (2000) Milly
13. *Women Talking Dirty* (1999) Cora
14. *Fight Club* (1999) Marla Singer
15. *Theory of Flight, The* (1998) Jane Hatchard
16. *Revenagers' Comedies, The* (1998) Karen Knightly
17. *Merlin* (1998/II) (TV) Morgan Le Fey
18. *Petticoat Expeditions, The* (1997) Narrator
19. *Keep the Aspidochelone Flying* (1997) Rosemary
20. *Wings of the Dove, The* (1997) Kate Croy
21. *Portraits chinois* (1996) Ada
22. *Twelfth Night: Or What You Will* (1996) Olivia
23. *Margaret's Museum* (1995) Margaret MacNeil
24. *Mighty Aphrodite* (1995) Amanda
25. *Butter* (1994) (TV)
26. *Dark Adapted Eye, A* (1994) (TV) Faith (adult)
27. *Frankenstein* (1994) Elizabeth
28. *Fatal Deception: Mrs. Lee Harvey Oswald* (1993) (TV) Marina Oswald
29. *Dancing Queen* (1993) (TV) Pandora/Julie
30. *Howard's End* (1992) Helen Schlegel
31. *Where Angels Fear to Tread* (1991) Caroline Abbott
32. *Hamlet* (1990/I) Ophelia
33. *Francesco* (1989) Chiara
34. *Getting It Right* (1989) Lady Minerva Munday
35. *Maschera, La* (1988) Iris
36. *Vision, The* (1987) Jo Marriner
37. *Hazard of Hearts, A* (1987) (TV) Serena Staverley
38. *Maurice* (1987) Lady at Cricket Match
39. *Lady Jane* (1986) Lady Jane Grey
40. *Room with a View, A* (1985) Lucy Honeychurch
41. *Pattern of Roses, A* (1983) (TV) Netty, The Past (introducing)

0:15:50 Helena Bonham Carter wore platform shoes to help close up the disparity in height between her and Edward Norton and Brad Pitt.

Chapter 8 (0:19:11) Single Serving Jack

Before you meet Brad's character there are numerous subliminal one frame shots of him in the movie. Subliminal advertising is now banned in America, but it used to be quite apparent. Such as *Johnny Walker* adds in *Sports Illustrated* that would feature ice cubes in the shape of a cross or symbols of death. One that is still with us in the *Camel* cigarette package, if you look at the camel you can see a nude woman.

A subliminal message is a signal or message designed to pass below the normal limits of perception. These messages are indiscernible to the conscious mind, but are alleged to be perceptible to the subconscious or deeper mind: for example, an image transmitted so briefly that it is only perceived unconsciously, but not otherwise noticed. Subliminal techniques have occasionally been used in advertising and propaganda; whether they are anything more than a rarity is debated.

Thematically, the author Chuck P. uses subliminal messages to his morbid sensibilities. The narrator, our protagonist played by Norton is trying to get his life in order and then there is this character that keeps appearing for a nano second, who will come into his life and mess things up. He is like saying, when are you going to create me, I can solve a lot of these problems for you.

David Fincher (born in Denver, Colorado) started out making music videos and commercials, he says that he did it as a way to play with the tools, but in reality no one would give him a job directing movies.



Biography for David Fincher

Date of birth 28 August 1962, Denver, Colorado

Birth name David Leo Fincher

Nickname Finch, Davey

Mini biography David Fincher was born in 1962 in Denver, Colorado, and was raised in Marin County, California. When he was 18 years old, he went to work for John Korty at Korty Films in Mill Valley. He subsequently worked at ILM (Industrial Light and Magic) from 1981 - 1983. Fincher left ILM to direct TV commercials and music videos after signing with N. Lee Lacy in Hollywood. He went on to found Propaganda in 1987 with fellow directors Dominic Sena, Greg Gold and Nigel Dick. Fincher has directed TV commercials for clients that include: Nike, Coca-Cola, Budweiser, Heineken, Pepsi, Levi's, Converse, AT & T, and Chanel. He has directed music videos for: Madonna, Sting, The Rolling Stones, Michael Jackson, Aerosmith, George Michael, Iggy Pop, The Wallflowers, Billy Idol, Stevie Nicks, The Motels and, most recently, A Perfect Circle. As a film director, he has achieved huge success with *Se7en* (1995), *Fight Club* (1999) and,

most recently, *Panic Room* (2002), which achieved one of the biggest ever opening grosses in the USA.

David Fincher Film Trade marks

1. Single frame insert His movies often feature several single frames that flash on the screen in the middle of a scene, which is also demonstrated by the main characters of his film *Fight Club* (1999)
2. Fluid tracking camera which can access anywhere; a digital age innovation in camera movement pioneered by David Fincher and Kevin Haug along with BUF Paris (perhaps inspired by earlier developments of Max Ophüls and Stanley Kubrick).
3. Silhouettes. Fincher frequently has characters in the shadows where you cannot make out their face, notably Kevin Spacey in *Se7en* (1995) and Brad Pitt in *Fight Club* (1999).
4. Suicide. His films often end in a suicide, either attempted or successful.
5. Low Key Lighting, green or blue. His films often have low-key lighting, and also green or blue tinted color temperature.

Trivia

- Lived for several years in Ashland, Oregon and graduated from Ashland High School.
- Has been close friends with Brad Pitt ever since working together on *Se7en* (1995).
- Turned down the offer to direct *8MM* (1999), opting to do *Fight Club* (1999) instead.

Director - filmography.

- | | |
|--|---|
| 1. <i>The Curious Case of Benjamin Button</i> (2007) | 6. <i>Madonna: The Video Collection 93:99</i> (1999) (V) |
| 2. <i>Zodiac</i> (2007) | 7. <i>Fight Club</i> (1999) |
| 3. <i>Video Hits: Paula Abdul</i> (2005) (V) | 8. <i>Ladies & Gentlemen: Best of George Michael</i> (1999) |
| 4. <i>A Perfect Circle: Amotion</i> (2004) (V) | 9. <i>The Game</i> (1997) |
| 5. <i>Panic Room</i> (2002) | 10. <i>Se7en</i> (1995) |
| | 11. <i>The Best of Sting: Fields of Gold 1984-1994</i> (1994) (V) |

12. Aerosmith: Big Ones You Can Look at (1994) (V)
13. Dangerous: The Short Films (1993) (V) ("Who Is It")
14. Alien³ (1992)
15. Madonna: The Immaculate Collection (1990) (V)
16. The Beat of the Live Drum (1985)

Producer - filmography

1. Love and Other Disasters (2006) (executive producer)
2. Lords of Dogtown (2005) (executive producer)
3. Ticker (2002) (executive producer)
4. Powder Keg (2001) (executive producer)
5. Star (2001/I) (executive producer)
6. The Car Thief and the Hit Man (2001)
7. The Follow (2001) (executive producer)
8. Chosen (2001) (executive producer)

9. Ambush (2001) (executive producer)

Miscellaneous Crew - filmography

1. Thumbsucker (2005) (special thanks)
2. The Aristocrats (2005) (special thanks)
3. Keeping the Faith (2000) (special thanks)

Visual Effects - filmography

1. Indiana Jones and the Temple of Doom (1984)
2. Unendliche Geschichte, Die (1984)
3. Star Wars: Episode VI - Return of the Jedi (1983)

Actor - filmography

1. Full Frontal (2002) Film Director
2. Being John Malkovich (1999) Christopher Bing

Special Effects - filmography

1. Twice Upon a Time (1983)

Early on they had an idea to use these "Hello. My name is" sticks for the posters advertising the film, but decided against it. Here he states the reason why he attends support groups, it is for attention. "If people think that you are dying they really, really listen to you, instead of just waiting for their turn to speak."

Josh Donen, producer at Fox, sent the book *Fight Club* to the director David Fincher, Josh told David, "I am sending you this book and you have to read it tonight." David said, "No, I am not the kind of person who can finish a book in one night." And Josh responded by saying, "this one you can." David asked Josh to pitch the film idea to him, Josh explained the scene where the convenience store clerk has a gun to his head and is asked what is the one thing he wished he would have done in his life and the clerk responds become a veterinarian, so the guy tells him I will come back and kill you if you aren't on your way to becoming an veterinarian in one week. Just that scene made David want to read the book.

SPOILER: At the airport, the Narrator says "Could you wake up as a different person?" and the camera follows Tyler.

Chapter 9 (0:21:39) Tyler

Our first real shot of the character of Tyler happens here in the airport terminal, but we really don't get to meet Tyler until they are on the plane together. This scene does not exist in the book. Remember in the book the characters meet on a nude beach, now as interesting as that would have been to shoot with these two characters, you have to consider the comfort level of the audience.

Tyler appears in the film at least five times before the Narrator glimpses him on the moving walkway in the airport. In the four appearances, Tyler flashes onscreen for just an instant and is only visible when the Narrator has insomnia:

1. At the photocopier at work;
2. In the doctor's office, when the Narrator is learning about the testicular cancer support group;
3. At that group's meeting;
4. As the Narrator sees Marla leaving a meeting but doesn't follow her.
5. Tyler shows up as a waiter in the presentation video of a hotel de narrator stays at.

Originally the film was going to be a summer release, but after the initial test screening they pushed it back to fall. A lot of people thought that the release was set back due to the Columbine

incident, but in all actuality, the studio gave David more time to make the movie better before it was released.

Chuck Palahniuk thought up the character Tyler Durden years before he ever wrote his book. He got the idea after an encounter with a real life person named Tyler Lovelly whom he was seated next to on a plane. Tyler Durden comes from *Toby Tyler, or Ten Weeks with a Circus* (1960) and a former coworker of Palahniuk's who left under a sexual harassment cloud.

Chuck Palahniuk came up with the story after getting beaten up on a camping trip by some people who'd refused to turn down their loud radio in a neighboring campsite.

Tyler Durden, an anarcho (*absence of government, political disorder and violence*)-primitivistic (*crude, simple and primary basic*) nihilist (*the general rejection of customary beliefs in morality, religion, etc.*) with a strong hatred for consumer culture. "Because of his nature", Tyler works night jobs where he causes problems for the companies; he also does beach art to find "perfection". The unhinged but magnetic Tyler could also be considered an antihero (especially since he and the narrator are technically the same person), although he becomes the antagonist of the novel later in the story. Few characters like Tyler have appeared in later novels by Palahniuk, though the character of Oyster from *Lullaby* shares many similarities.

Chapter 10 (0:25:45) Jack's Nice Neat Flaming Shit

The book takes place in Wilmington Delaware, because that is the headquarters for a lot of credit card companies. You have to get legal clearance to use a specific city in a movie, with their street names, etc., so to avoid that they don't really give you a city for this film. This is supposed to be Delaware, there are some state flags in the movie, but they are not shown in their entirety.

The studios will even do a search on names, so that some one doesn't sue them for disparaging their reputation in a movie. If there search turns up a thousand people with that name, then they can say, oh it is not you, but if there is only five people then they would pick a different name and you don't have to have a clearance.

The Delaware state motto is, "Delaware, a place to be somebody."

Chapter 11 (0:29:06) Lament for a Sofa

Here is where we will begin Tyler's rant of anti-consumerism. Both of these angles are being recorded at the same time, and they shot 1,000 of feet of film to catch this conversation between the two of them here. They feed these two with ideas, and then allowed them to talk about the ideas. One advantage to filming two characters simultaneously is that when Brad does a gesture you can catch the matching eye movements of the other character at the same time. DP (Director's of Photography) really hate lighting for two cameras, it is much easier to light for one camera.

This was shot on 35 mm film. They shot 36 to 37 takes of this scene, shot approximately 40,000 feet of film that day, which is a lot of film.

35 mm film is the basic film format most commonly used for both still photography and motion pictures, and remains relatively unchanged since its introduction in 1892 by William Dickson and Thomas Edison, using film stock supplied by George Eastman. The photographic film is cut into strips 1 3/8 inches or 35mm wide - hence the name. There are six perforations per inch along both edges.

Anti-consumerism is the rejection of consumerism. It is similar but not identical to anti-corporate activism. Consumerism is a term used to describe the effects of the market economy on the individual. "Consumer" has come to be a derogatory term within selling companies and debt-management consultants. It implies the mindless purchasing and disposing of any product delivered through the market. Concern over the treatment of consumers has spawned much activism, as well as the incorporation of consumer education into school curricula. Anti-consumerist activism often has parallels with environmental activism and anti-globalization, and sometimes animal-rights activism, in their condemnation of the practices of modern organizations such as the McDonald's Corporation (see McLibel). There is also significant overlap between anti-consumerism and anti-globalization.

In recent years, there have been an increasing number of books (Naomi Klein's 2000 No Logo being the best example) and films (The Corporation, Surplus) which have (to a certain extent) 'sold' an anti-corporate ideology to the public.

Opposition to economic materialism primarily comes from two sources: religion and social activism. Religions oppose materialism, some stating that it interferes with connection with the divine, or that it leads to an immoral lifestyle. Some social activists have linked forms of materialism with wars, crimes, and general social malaise. Basically, the concern is that materialism is unable to offer a proper raison d'être for human existence.

Biography for Brad Pitt (Tyler)

Date of birth 18 December 1963, Shawnee, Oklahoma

Birth name William Bradley Pitt

Height 5' 11"

Mini biography Brad Pitt was born in Oklahoma and raised in Springfield, Missouri. His mother's name is Jane. His father, Bill, worked in management at a trucking firm in Springfield. At Kickapoo High School, Pitt was involved in sports, debating, student government and school musicals. Pitt attended the University of Missouri, where he majored in journalism with a focus on advertising. He occasionally acted in fraternity shows. He left college two credits short of graduating to move to California. Before he became successful at acting, Pitt supported himself by driving strippers in limos, moving refrigerators and dressing as a giant chicken while working for "el Pollo Loco."

Spouse Jennifer Aniston, 2000-2005, divorced

Trivia

- Posed for a campus calendar in college.
- Banned from entering China because of his role in *Seven Years in Tibet* (1997).
- Journalism major in college with an advertising focus. Dropped out of the University Of Missouri School Of Journalism.
- Graduated from Kickapoo High School in Springfield, Mo. [1982]
- Has his teeth capped.
- His high school nickname was Brad the "Pitt-bull."
- Visited over 100 orphans affected by HIV at a facility run by *The Salvation Army* in South Africa.
- Refuses to marry again, until homosexuals in America are given that right.
- Is a vegetarian.

Salary 17,500,000. for *Fight Club* (1999)

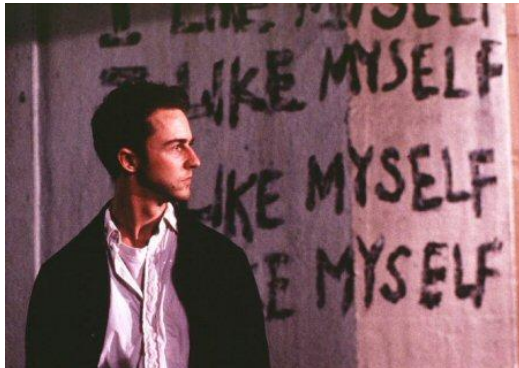
Actor - filmography

1. Atlas Shrugged (2008) John Galt
2. Chad Schmidt (2008) Chad Schmidt/Himself
3. Dallas Buyer's Club (2007)
4. Ocean's Thirteen (2007) Rusty Ryan
5. The Curious Case of Benjamin Button (2007) Benjamin
6. The Assassination of Jesse James Robert Ford (2007)

7. Babel (2006) Richard
 8. Mr. & Mrs. Smith (2005) John Smith
 9. Ocean's Twelve (2004) Rusty Ryan
 10. Troy (2004) Achilles
 11. "King of the Hill" - Patch Boomhauer (2003)
 12. Sinbad: Legend of the Seven Seas (2003) Sinbad
 13. Confessions of a Dangerous Mind (2002) Brad,
 14. Full Frontal (2002) Brad/Himself
 15. Ocean's Eleven (2001) Rusty Ryan
 16. "Friends" - The One with the Rumor (2001)
 17. Spy Game (2001) Tom Bishop
 18. The Mexican (2001) Jerry Welbach
 19. Snatch. (2000) Mickey O'Neil
 20. Fight Club (1999) Tyler Durden
 21. Meet Joe Black (1998) Joe Black
 22. The Dark Side of the Sun (1997) Rick
 23. Seven Years in Tibet (1997) Heinrich Harrer
 24. The Devil's Own (1997) Rory Devaney/Francis
 25. Sleepers (1996) Michael Sullivan
 26. Twelve Monkeys (1995) Jeffrey Goines
 27. Se7en (1995) Detective David Mills
 28. Legends of the Fall (1994) Tristan Ludlow
 29. Interview with the Vampire: Chronicles (1994) Louis
 30. The Favor (1994) Elliott Fowler
 31. True Romance (1993) Floyd
 32. Kalifornia (1993) Early Grayce
 33. A River Runs Through It (1992) Paul Maclean
 34. "Tales from the Crypt" - King of the Road (1992)
 35. Cool World (1992) Detective Frank Harris
 36. Contact (1992) Cox
 37. Johnny Suede (1991) Johnny Suede
 38. Thelma & Louise (1991) J.D.
 39. Two-Fisted Tales (1991) (TV) Billy
 40. Across the Tracks (1991) Joe Maloney
 41. "Glory Days" (1990) TV Series Walker Lovejoy (1990)
 42. Too Young to Die? (1990) (TV) Billy Canton
 43. The Image (1990) (TV) Steve Black
 44. "thirtysomething" - Love and Sex (1989) TV Episode
 45. Cutting Class (1989) Dwight Ingalls
 46. Happy Together (1989/I) Brian
 47. "Growing Pains" - Feet of Clay (1989, 1987)
 48. "Freddy's Nightmares" - Black Tickets (1989)
 49. "Head of the Class" - Partners (1989) TV Episode
 50. A Stoning in Fulham County (1988) (TV) Theodore
 51. "21 Jump Street" - Best Years of Your Life (1988)
 52. "Dallas" (1987-88) TV Episode Randy
 53. "Another World" (1964) TV Series Chris (1987)
 54. Less Than Zero (1987) Partygoer
 55. No Man's Land (1987) Waiter
- Producer - filmography**
1. World War Z (2008) (producer)
 2. Dallas Buyer's Club (2007) (producer)
 3. The Curious Incident of the Dog Night-Time (2006)
 4. "Undaunted Courage" (2007) (mini) TV Series
 5. Dirty Tricks (2006) (producer)
 6. A Million Little Pieces (2006) (producer)
 7. The Time Traveler's Wife (2006) (producer)
 8. Peace Like a River (2006) (producer)
 9. The Assassination of Jesse James Robert Ford (2007)
 10. The Departed (2006) (producer)
 11. Running with Scissors (2006) (producer)
 12. God Grew Tired of Us: The Story of Lost Boys of Sudan (2004) (executive producer)

Chapter 12 (0:32:24) Odd Jobs

The first punch that Edward delivers is the real question; can you bring the audience to this? There is under currents of sado machismo throughout the movie but there is supposed to be. It has to come from this innocent place, that it wouldn't feel forced.



David worked as a projectionist at the age of sixteen, and he meet a man who had frames from different movies, not all pornographic, but a lot of body shots. He had the body double shot of the breast squeezed together from *Dressed to Kill* and the panty shot of Nancy Allen in *1941*. This fellow projectionist had this whole collection taped up to the window in the projectionist booth and David said that he remembered seeing his collection grow.

Factual errors: When Tyler splices porno frames into family films, the audio track would have only a barely noticeable 1/24 second interruption (as shown) and would stay in sync. However, the flash and sound are shown simultaneously, when in fact, if they were on the same frame, they would be about 3 to 4 seconds apart. The sound for a 35mm film is read by a head located about a foot past the projection lamp, so the soundtrack for a given frame is also located about a foot past the frame. (Incidentally, the splice is not necessarily at a changeover point; those are discussed only to explain why a projectionist must be present.)

Crew or equipment visible: When Tyler is urinating in the soup, the boom microphone becomes visible as it moves to allow him to talk into it.

Chapter 13 (0:34:07) Hit Me

0:34:31 Nobody knew that Brad was going to do this jumping thing here, as a result he goes out of frame, but it is perfect for the character.

This scene was shot in Long Beach, David instructed the transportation guy to get this old beat up car. When they arrived on the set, there was this old beat up station wagon present, which looked oddly familiar. It is from the movie *The Game*, also directed by David Finch. The brown station wagon against which Edward Norton falls in his first fight with Brad Pitt is the same brown station wagon used in *The Game* (1997), in which Michael Douglas hid while James Rebhorn drove him to CRS headquarters. The car has a CRS sticker on the windshield.

Many critics have also claimed there are homoerotic elements in *Fight Club*. Amongst these were David Denby of *The New Yorker* and Laura Miller of *Salon.com*, both of whom used their claims to disparage Palahniuk. Additionally, Robert Alan Brookey and Robert Westerfelhaus published *Hiding Homoeroticism in Plain View: The Fight Club DVD as Digital Closet* to make similar claims. All these claims were made before Palahniuk publicly announced that he is a homosexual.

Chapter 14 (0:35:54) Paper Street

This is a house that they built in Long Beach. There was about six block that was going to be re-developed into a new port, so they built this set on that location. As they were building the set, which was only the façade of the house that you see, someone driving by stopped and said, “I don’t know who sold you this land, but I think you should know that this land is going to be reclaimed.” He was concerned that some one had taken advantage of them. There really is a Paper St. in Wilmington, Delaware, but there's no street number 1537 (the numbers on that street don't go that high).

His clothing is meant to be in bad tastes, but for Tyler he doesn’t have any sense of what fashion tastes should be, thus the opposite of our narrator.

The paper Street interior set was built on Stage 16 at Fox Studios and the exterior of the house is Long Beach California.

Brad Pitt and Edward Norton actually learned how to make soap. The term 'Paper Street' refers to a road or street that has been planned by city engineers but has yet to be constructed. A paper street is sometimes published in common street directories by accident, but does not yet exist.

In Tyler Durden's house there is a Movieline magazine cover featuring Drew Barrymore, a close friend of Edward Norton.

0:38:18 In the short scene when Brad Pitt and Edward Norton are drunk and hitting golf balls, they really are drunk, and the golf balls are sailing directly into the side of the catering truck.

Tyler Durden and his Paper Street address (420 Paper St. Wilmington, DE 19886) are a sample name and address on the front of a box of Matte White Ink Jet Avery Labels (#8293).

0:41:30 Cornflower blue reference, with the icon on the computer in the sales meeting.

Chapter 15 (0:41:33) Welcome to Fight Club

0:42:10 The choice of the glasses is great, as it emphasizes that this guy wants to look like somebody out of *Mission Impossible*, but he is just not able to pull it off.

David Fincher claimed in an interview in UK film magazine *Empire*, that there is a Starbucks coffee cup visible in every shot in the movie (see also *The Game*, 1997).

0:42:47 The fight club becomes a new type of therapy through bare-knuckle fighting, controlled by a set of eight rules:

1. You don't talk about fight club.
2. You don't talk about fight club.
3. If someone says stop, goes limp, even if he's just faking it, the fight is over.
4. Only two guys to a fight.
5. One fight at a time.
6. They fight without shirts or shoes.
7. The fights go on as long as they have to.
8. If this is your first night at fight club, you have to fight.

Chapter 16 (0:47:15) Infectious Human Waste

In this scene here where Brad is pummeling another man's nuts, comes from an *Ultimate Fighting* tape that they viewed. This is what they viewed to see what real fighting looked like. The fighting was so raw, and so much blood and that is what they are trying to imitate here.

0:47:25 Look how Marla is always trying to commit suicide; here the phone cord is wrapped around her neck. Walking in traffic, perched on dangerous shoes, etc..

0:48:48 For the sex scene it was shot with still cameras, and they are pretending to be in the throes of sex. Thus you get that shutter effect as they move on the bed. Brad Pitt had white dots on his skin for camera reference and Helen had black dots on her skin. Also when you film nude scenes you have to be careful as to who is processing the film and to get rid of any extra takes, so that some editor doesn't sell it to *Entertainment Weekly*. You have all of these security issues; you have two naked actors and all of these cameras all around. It becomes all about technique, than anything else. Brad Pitt was 36 years old and Ed Norton 30 years old when they made this film.

When the Narrator is writing haiku poems at work and sending them to coworkers, the names on the email list include those of Production Assistants and other crew members.

SPOILER: When Tyler is about to tell the Narrator about how he met Marla, the Narrator says "I already knew the story before he told it to me."

Continuity: When The Narrator is lying in bed reading a magazine listening to Tyler and Marla has sex upstairs, there is a copy of Business Week on the table next to his bed with the cover "The Technology Paradox." In the next shot, there is a close-up of the magazine with water dripping on it with the cover "The Best and The Worst Boards."

Chapter 17 (0:48:33) Sport Fucking

Continuity: In the talk between Tyler and the narrator after the first lovemaking of Tyler & Marla, Tyler's cigarette switches from burning to not burning to burning again.

0:49:05 The shot of the used condoms in the toilet was the one thing that the studio came back at them and said, "no you can not show that, that is awful." The condoms were filled with crème rinse and twisted off, and then they worked hard to get them to float in the center of the toilet. They shot ten takes of it, with everyone saying, you have enough of it. It is always funny to consider what people are offended by.

0:52:00 The one line from the book that could not survive the movie is when Marla says, "I want to get pregnant, and I want to have your abortion." No one was interested in filming that line in the movie version. Marla is a romantic nihilist. They did shoot the line and it got a huge laugh at the previews, but they also shot an alternative to the line, just in case the censors went nuts over it. The substitute line, "I haven't been fucked like that since grade school."

The Nihilist movement was an 1860s Russian cultural movement marked by the questioning of the validity of all forms of preconceived ideas and social norms. It is derived from the Latin word "Nihil", which means "nothing". The Nihilists championed the independence of the individual and shocked the Russian establishment. Those ideas had a political impact, as they opposed servitude and demanded democratic reforms. Nihilists were denounced as agitators, and after the killing of Tsar Alexander II they became known as proponents of destruction and the primary tool for political change across Western Europe.

0:54:40 You get this shot of Brad Pitt with the rubber glove on and again the studio said, that has got to come off you cannot do that. It was Brad Pitt's idea to have the glove on, you can figure out what it infers to. The rubber glove does get the biggest laugh for the film, maybe it is a good nervous laugh. Brad Pitt and Helena Bonham Carter's sex scene is largely computer generated. Courtney Love and Winona Ryder were also considered for the role of Marla Singer.

0:55:55 SPOILER: The Narrator wanders the house while Tyler and Marla noisily have sex upstairs. When the detective calls and the Narrator answer the phone, the sounds of the lovemaking instantly stop.

"The condom is the glass slipper of our generation. You slip one on, dance all night and then you throw it away. Not the stranger the condom." Marla Singer

Chapter 18 (1:00:13) Tyler's Secret Formula Soap

The cigarette is meant to be a phallus symbol, this smoldering phallus symbol.

1:00:54 They worked really hard to get a substance that would look like human celluloid fat. They did view numerous by-products of human's surgeries to come up with the look of the end product. They knew they had the right substance, when the gag reflex started kick' in on the camera men as they filmed the bag ripping open. The movie is really a pale imitation of the book. He is much more intricate in his description of this process.

1:01:40 Brad Pitt's character was originally going to recite a workable recipe for home-made explosives. In the interest of public safety, the filmmakers decided to substitute fictional, dud recipes for the real ones. There are some recipes in the novel but they are vague as to quantities and qualities needed.

Chapter 19 (1:01:51) Chemical Burn

Brad Pitt showed his parents the "Chemical Burn" scene to convince them not to watch *Fight Club* (1999).

The main motifs of the *Fight Club* film can be spotted in several other films. One might notice similarities between Tyler Durden and Brad Pitt's character in *12 Monkeys* (1995). Newer films have homages to *Fight Club*'s story and directing style. *Collateral* (2004) and *Old School* (2003) are but two examples.

1:05:10 Line here is eerily similar to what happened at Columbine High School, and this was the same year, however, the line was filmed and written previous to the massacre at Columbine. "Individual taking an assault rifle walking casually through the organization blowing people away."

Chapter 20 (1:09:42) The Middle Children of History

This is like Travis Bickle from *Taxi Driver* (1975), where he is just about ready to explode on his boss, but the boss man doesn't understand what he is dealing with. This is also one of those scenes that were really funny, until Columbine. After Columbine, this scene took on a different meaning. The notion of Edward physically threatening the boss was a funny notion, and then all of a sudden we had the Columbine massacre and then we saw how public opinion gets swayed. When it was previewed after Columbine, people got very nervous and uncomfortable. It couldn't be lifted from the movie, as it has the phone call from Marla and the lump in her breast. It was one of those scenes that sort of painted you into a narrative corner, and you couldn't recover with out it.

1:07:01 This is a hotel in downtown Los Angeles that has a New York feel. The building was very vertical and it was built in the late 1930's. This hotel is also feature in *Gia* (1998), the Angelina Jolie movie, Hotel Thurston.

1:08:00 Notice that when you see Big Bob again that they have given him the stereotypical props, the package of donuts, which he is eating as he goes along here. Meatloaf is wearing a fat suit, so that he can have the breasts and the girth; he is really not that big of a guy. The breasts are filled with bird seed. The suit was so heavy that he would be drenched in sweat after every take. They had oxygen for Meatloaf to take after he filmed the choreographed fight scenes.

1:09:25 Bob violates a rule to fight club by wearing his shirt, but the shirt disguises the fat suit he is wearing.

1:11:18 Rack focus between Brad and Ed, just when Lou comes down the stairs.

1:13:50 The scene here where Brad spews blood on Lou, had to be filmed five times. The actor playing Lou, Peter Iacangelo, did not like it at all, as each time they would have to re-dress him, new shirt, tie, wash his hair, everything. Brad Pitt's shirt "Sock it to Me."



Chapter 21 (1:14:51) Homework

This is a funny scene with Stewart, who is playing the Cadillac car dealer, notice how he kicks off his loafer as he tumbles over the hood of the car. As the priest attacks here you can see the camera jiggle, as the camera man is laughing doing the filming of the scene.

Chapter 22 (1:15:41) Jack's Smirking Revenge

They had to do a re-shoot of Edward's profile for this scene with his boss, and during the interim, period they had changed the thermostat on the wall, so as the camera bounces from one subject to the next, notice the thermostat change.

SPOILER: When the Narrator fights himself during the scene with his boss he says that he thought of his first fight with Tyler.

The stunt stuff in this scene is actually all Edward, with the exception of the coffee table hit.

As he emerges from the chair there is a tube on the opposite side of his nose and a guy crawling along on the floor behind him activating the pump. Great moment as he exits the building taking his computer and fax machine as some sort of bizarre severance pay.

Chapter 23 (1:19:29) Project Mayhem

1:19:39 As Brad is handing out the envelopes here, look in the background and you can see Meatloaf with the oxygen.

1:20:05 They were not sure if the audience would understand the erasing of the tapes at Blockbuster, but enough people got it, to enjoy the laugh.

SPOILER: When the Narrator asks the members of Project Mayhem what they did after they vandalized that building and made a happy face on it, they laugh as if he'd just made a joke about not knowing what was going on.

Edward insisted that they hit the new Beetle, as he is sick of the idea of Baby boomers recycling their own car. Notice they don't hit the Hyundai. During rehearsals Brad Pitt and Edward Norton found out that they both hated the new Volkswagen Beetle with a passion. In the film they are seen banging a Volkswagen Beetle with baseball bats. However, after the film's DVD release Pitt is quoted in the commentary section of the DVD as saying he had a change of heart about his feelings for the new VW Beetle.

They rented all of the cars and then returned them bashed in.

1:21:20 One of Project Mayhem's acts of vandalism is the destruction of a display of Apple Macintosh computers. The explosion occurs at exactly 84 minutes into the film, an ironic reference to Apple's famous tribute to George Orwell's "Nineteen Eighty-Four" when they debuted the Macintosh during the 1984 Super Bowl.

Project Mayhem is loosely based on the Cacophony Society, of which Palahniuk is a member. "The Cacophony Society is a randomly gathered network of individuals united in the pursuit of experiences beyond the pale of mainstream society through subversion, pranks, art, fringe explorations and meaningless madness." <http://cacophony.org/>

Here are some personal stories on college and high school pranks; library books turned bindings in, school bells silenced with cotton, filling the halls with Styrofoam popcorn, placing dead fish in the ceiling tiles and leaving sour milk in the lockers.

Chapter 24 (1:21:23) Human Sacrifice

1:24:45 As Tyler practices his rage in the basement he looks squarely at the camera, and then you see the film jump as it is jumping out of the gate in the projector, it is showing his rage becoming real to us. Conrad Hall, The cinematographer and he were shaking the camera on the camera head to get that image. After shooting the shot they put it on a computer and tracked it to keep Brad's nose in the center of the frame, and added the perforations coming in on either side. The scene freaked out projectionist, as they were running around in the booth trying to figure out what the problem is with the camera.

1:25:25 To get the shape of the scar they had Brad kiss pieces of paper with lip stick on.

1:26:05 This is the first time that you see Edward as the puppet and Tyler as the puppet master. At first you see Marla as this pathetic hoe, but then you see that she is trying to make this work, with this guy that is nuts.

Chapter 25 (1:27:31) Space Monkeys

In the book they have to have \$500 for personal burial money, but they mention that the going rate for an indigent burial is only \$300. The film was cut from its original length of 2:19 to 2:15, which tighten things up a bit.

"Project Mayhem", is controlled by a set of rules:

1. You don't ask questions.
2. You don't ask questions.
3. No excuses.
4. No lies.
5. You have to trust Tyler.

Chapter 26 (1:35:29) Psycho Boy

1:33:45 With the Police Commissioner, this is where the audience gets uncomfortable with where this is all headed.



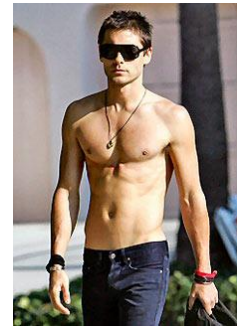
1:35:10 Watch the exit as the doors fly open and all of the guys come out, you can see Meatloaf's pants fall off. He has these fake thigh pads and they just fall off when he moves too abruptly.

Jared Leto – playing the role of Angel (b. 1971) films: *Mr. Nobody* (2008), *Chapter 27* (2007), *Lonely Hearts* (2006), *Lord of War* (2005), *Alexander* (2004), *Panic Room* (2002), *Highway* (2002/I), *Sol Goode* (2001), *Sunset Strip* (2000), *Requiem for a Dream* (2000), *American Psycho* (2000), and *Girl, Interrupted* (1999) to name a few. Lead singer for the group *30 Seconds to Mars*.

Beating of Blonde (Jared Leto): This scene got them in trouble with the censors in Britain. They felt that the beating was too brutal and that it went on too long. But that is the point of the scene, that he has lost control, because of his jealousy over Tyler not giving him attention. To make the British censors happy they took two shots out.



Originally they didn't have the reaction of the crowd to this beating of Angel face, and they found out that when they added the crowd reaction, it was more disturbing to the audience, as the audience saw that this was way wrong and out of character for him. It is a powerful scene and it is intended that it is not to be a likeable scene by the audience. You are supposed to relate to Edward's character, you are assuming that *Fight Club* is the creation and mastermind of Tyler's character, and after all Edward is our protagonist.



Pretty boy being destroyed, also makes reference to destroying something that is beautiful, like a piece of art. Protagonist states, "I felt like destroying something beautiful."

Chapter 27 (1:37:40) A Near-life Experience

The scene in the car here was shot on a stage, as there was too much coverage and too much dialogue. They attempted to get these shots on the road, but the lighting never matched, thus the rear projection here. The rain effect was added to hide that this was a rear projection shot.

Notice that in the car scenes Tyler is in the driver's seat, but after the crash, Tyler gets out of the passenger seat and climbs over and pulls Edward out of the driver's seat.

Director David Fincher shot over 1,500 reels of film, more than three times the normal amount



Chapter 28 (1:41:19) Tyler Says Goodbye

SPOILER: When the airport valet lends Tyler and the narrator the car, while addressing "Mr. Durden" he is looking straight at the Narrator.

During an exterior shot in a residential, urban area, a man in one of the apartments above the working film crew got annoyed with the noise and threw a 40 oz. beer bottle at them. The bottle hit director of photography Jeff Cronenweth who was not seriously injured and the man was arrested shortly afterward. Director of Photography Jeff Cronenweth's sister, Christie has a cameo in the film as the airline check-in attendant.

SPOILER: When Tyler tells the Narrator that he is leaving, the Narrator has a bruise on his head. When the Narrator wakes up "the next morning" the bruise is gone, obviously indicating that it has been some time that he's been asleep (in actuality he wasn't asleep but went all over the country as Tyler setting up the fight clubs.)

Chapter 29 (1:44:59) Operation Latte Thunder

The only remaining pink and white giant "fat soap" prop (approximately. 12" x 10") featured in the movie can be seen briefly but clearly behind the character Warren Henley in a scene in the film *Automatic* (2001) as a framed piece of art.

Miscellaneous: In the scene where members of Project Mayhem return from the botched operation (resulting in the death of Robert Paulson) the group leader says, "They shot Bob!". Just seconds later when the narrator refers to him as Bob, another group member declares that members of Project Mayhem have no names.

Chapter 30 (1:47:50) Déjà Vu

You notice the commonality that all members of the Fight Club across the globe have in common, and that is that they are not very bright. Letting you know that the type of man interested in the Fight Club or any Fight Club, will have to be a little bit ignorant. As the narrator asks questions of these individuals they all reveal that they are not very bright.

Continuity: The sweat around the Narrator's collar when he's in the dry cleaner's looking for Tyler.

SPOILER: When the Narrator is traveling, frantically trying to find Tyler, he says, "I was living in a state of perpetual déjà vu. Everywhere I went I felt like I'd already been there. It was like following an invisible man."

SPOILER: Everything Tyler says to the Narrator when he receives a phone call from the arson police investigator is true.

Chapter 31 (1:50:26) Changeover

The press was the first to question the homosexual undertones of the movie. When you realize that Tyler is a figment of his imagination, then it becomes more of a self-love story, than a homosexual story. You get that homoerotic moment, the hugging and the slapping on the ass

and handing him the beer. When you see Edward having sex with Marla, they removed frames to get that spastic quality in the shot.

The narrator often repeats the line "I know this because Tyler knows this." This is used to foreshadow the novel's major plot twist in which Tyler is revealed to be the same person as the narrator.



The term changeover here refers to changing the reels of film in older movie houses, where there was two projectors running.

1:55:06 There was a product tie in with Pepsi, as a result every where they go there is a Pepsi machine in the background.

When he looks at the numbers on the bill, he has been calling CAA all night long, they figured they would not sue them. CAA was a 10% hold on the film, so if they did sue they would have to sue themselves. The telephone number of the Paper Street Soap Company (as printed on the phone the Narrator uses to call the "1888" office building near the end of the movie) is (288) 555-1534. The Paper Street Soap Company's phone number as listed on Tyler's business card is (288) 555-0153. The narrator's boss' business card shows a phone number of (288) 555-0138. At the time of the film's release, area code 288 was "reserved for future use".

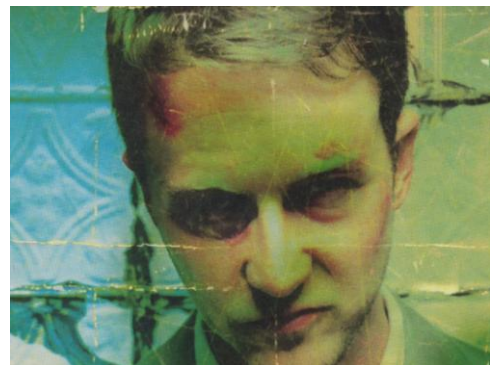
Continuity: In the scene in which Bob is put on the table after being shot in the head, he is clearly breathing despite the fact that he is dead.

Chapter 32 (1:56:44) Mea Culpa

Mea Culpa (MAY-uh KUL-puh) is an expression from Catholic ritual that assigns blame to oneself: "I gave you the wrong directions to my house—mea culpa." From Latin, meaning "my fault" or "my blame."

The waiter in this scene is Edward Kowalczyk lead singer for the band Live. He called David Fincher and told him that he read the book and he wanted to do a part in the film. He only had a few days off from his tour, so he came in and shot this scene as the waiter. They later had to have him come back and match himself for a re-shoot of this scene.

1:59:27 While Edward Norton is trying to convince Helena Bonham Carter to leave the city by bus, the crew arranged cinema signs to make references to other films the cast had been in, although only one is visible during the actual scene. *Seven Years in Tibet* (1997) (starring Brad Pitt) is visible, although the sign letters actually say "Seven Year In Tibe" as if the theatre didn't have the required letters. Other marquees (in the far background, and not visible) reportedly said



The People vs. Larry Flynt (1996) (starring Norton) and *The Wings of the Dove* (1997) (starring Carter). This was done on purpose to mock VCR broken movie boxes.

Chapter 33 (2:00:27) Castrating Cops

The interrogation scene was shot in one day. Moving to location and then shooting it. Three detectives in the film are named Detective Andrew, Detective Kevin, and Detective Walker. Andrew Kevin Walker was the writer of the David Fincher film *Se7en* (1995), and did some uncredited work on this movie's script.

There is an absurdist level to this movie, which is very difficult to get audiences to accept. We have spent the last twenty years in movies with the technology to make anything look real, so when you do stuff that is metaphoric or absurd in a realistic manner, it is hard to get people to understand the tone.

2:03:07 Crew or equipment visible: When the Narrator is getting off the table in the police station after getting the gun, the wireless microphone pack is visible and connected to his underpants.

Continuity: When the narrator is in the police interrogation room at the end of the movie with the detectives, the sweat on the neck of his shirt changes from shot to shot.

Absurdism is a philosophy stating that the efforts of humanity to find meaning in the universe will ultimately fail because no such meaning exists (at least in relation to humanity).

*Absurdism is related to Existentialism, though should not be confused with it. Absurdism has its roots in the 19th century Danish philosopher, Søren Kierkegaard. Absurdism as an "ism" was born of the Existentialist movement when the French philosopher and writer Albert Camus broke from that philosophical line of thought and published his manuscript *The Myth of Sisyphus*. The aftermath of World War II provided the social environment that stimulated absurdist views and allowed for their popular development, especially in the devastated country of France.*

Chapter 34 (2:05:46) Kicking and Screaming

Continuity: When the Narrator is breaking into the building (near the end of the movie), Jack slams a bench into the glass door, which rebounds a little bit and hits him. He eventually shoots the door he tried ramming, and when he kicks the glass and goes through, the bench is gone.

2:05:48 They wanted to pay homage to the World Trade Center bombing by having this van be a Budget Rent a truck. Budget wouldn't give them the stickers to put on the keys and stuff, as they thought it was in bad taste.

Homage is generally used in modern English to mean any public show of respect to someone to whom you feel indebted. In this sense, a reference within a creative work to someone who greatly influenced the artist would be a homage. It is typically used to denote a reference in a work of art or literature to another, at least somewhat widely known, work.

The original meaning of homage was the ceremony in which a feudal tenant or vassal pledged reverence and submission to his feudal lord, receiving in exchange the symbolic title to his new position (investiture). It was a symbolic acknowledgment to the lord that the vassal was, literally, his man (homme). The oath known as "fealty" implied lesser obligations than did "homage". Further, one could swear "fealty" to many different overlords with respect to different land holdings, but "homage" could only be performed to a single liege, as one could not be "his man", i.e. committed to military service, to more than one "liege lord".

The clock is set to be right with your VCR clock of this scene. Basically the car being stolen (remember the airport baggage pick-up spot, where Brad Pitt steals a red convertible) in the beginning of the movie is a complete flight of fancy, there is no way that that could have happened, but if you watch the movie a second time, you can see how Tyler works within the body of Edward.

Revealing mistakes: During the fight scene in the garage between Tyler and the narrator, the concrete wall moves when the narrator is thrown against it.

Continuity: During the fight in the garage, Tyler puts the narrator's head through the passenger side mirror of a van. The mirror then changes position when Tyler looks in it.

2:07:38 This is great this confrontation by the van, your alternate personality gets feed up with you and your weakness and he has to take over. By the way these are stunt doubles in all of these shots of these two fighting. At no time is it Edward Norton's face hitting any of these objects or getting thrown down these stairs. But the stunt men were a little bit surprised at the brutality of the scene itself, they kept asking "and then he does what to him?"

2:09:22 Here we get the negotiation with the masculine side of oneself, which is really cool to play with. David Fincher took 12 takes of the stuntman rolling down the stairs when the narrator gets thrown down the stone steps in the parking lot by Tyler in their final fight, but the shot used in the movie is the very first take.

Continuity: When Tyler throws the Narrator down the stairs, the event is supposedly caught on a security camera. When you see the footage at the security desk the camera that was supposed to have filmed the fight is visible in the security footage. The event is shown from an angle where there's no camera on the wall.

Revealing mistakes: Obvious stunt double when Tyler throws the Narrator down the stairs.

20:09:44 Now you remember that the whole movie was told through a flashback, and you have returned to the beginning of the story. Great joke here, "Flashback humor." It was added for people who were paying attention, Completion and Return.

The tank top that Brad is wearing says "Black Sugar" on it, and it is a collage of pornography. It has naked women on it with their legs spread open, with stars over their offending body parts.

Chapter 35 (2:09:29) Walls of Jericho

Edward has rock candy in his mouth as he is talking so it sounds like he lost all of his teeth in the back of his mouth.

Project Mayhem's bombs are successful in exploding in the film, while they were duds in the novel.

Author Chuck Palahniuk actually found the modified ending in the film to be better than the one he had written in the novel.

The narrator shoots himself to kill Tyler, rather than to make a decision on his own as in the novel.

Tyler's gun had a home-made silencer in the novel and the novel gives details on how to create your own silencer. The gun makes a loud sound in the film, and there appears to be no silencer.

The film ends with the narrator and Marla watching buildings explode, while the novel ends with the narrator talking about a mental institution (which he believes is heaven) to which he has been confined.

The buildings coming down in the end is created by Doc (Richard) Bailey the CG artist took one year to create the buildings exploding in the background. All of the buildings are modeled after buildings in LA, one of the buildings in the foreground is the Fox towers, and also the Time Warner building. SPOILER: The buildings that blow up in the end are all Fox-owned buildings digitally composited into the shot. It was feared that they would invite legal action against the production if they portrayed real credit card companies blowing up.

Richard Doc Bailey Visual Effects - filmography

1. Stay (2005/I) (visual effects artist: Image Savant) (visual effects producer: Image Savant) (visual effects supervisor: Image Savant)
2. The Core (2003) (additional digital animation: Image Savant)
3. Solaris (2002) (digital planet animation: Image Savant)
4. One Hour Photo (2002) (digital animator: Image Savant)
5. The Cell (2000) (digital animation supervisor/producer: Image Savant)
6. Battlefield Earth: A Saga of the Year 3000 (2000) (digital animation supervisor/producer: Image Savant)
7. Fight Club (1999) (digital animation producer: Image Savant) (digital animation supervisor: Image Savant)
8. Blade (1998) (digital animation supervisor/producer: Image Savant)
9. The Game (1997) (digital animation supervisor/producer)
10. Disclosure (1994) (computer graphics animator) (uncredited)
11. Bill & Ted's Bogus Journey (1991) (computer graphics animator: VIFX)

Chapter 36 (2:15:44) End Credits

In a similar one panel trick, a single frame showing a frontal view of a naked man is included in the view of the explosions at the end of the film. This is likely an internal reference to Tyler's

practice of splicing single frames of pornography into family films during his job at the movie theatre, as if he is working at the cinema in question.

A common urban legend is that this is Pitt's penis; a press release for the film said that it is not. The penis in question is the same one Tyler splices into the children's movie near the beginning of the film.

Just as the credits are about to start, a flash-frame-shot of a penis appears on the screen.

Instead of scrolling up, the credits at the end of the film flash on and off of the screen.

The three police officers that try to cut the narrators testicles off are credited as officers Andrew, Kevin and Walker. Andrew Kevin Walker is a writer responsible for *Se7en*, *8mm* etc. he worked on one of the drafts of *Fight Club* but wasn't allowed a credit. This is Fincher's way of giving him the credit he deserves.

Other than the film, a few other adaptations have been attempted. In 2004 *Fight Club* was in development as a musical, developed by Palahniuk, Fincher, and Trent Reznor. Brad Pitt, who played the role of Tyler Durden in the film, expressed interest in being involved. A video game loosely based on the film was published by Vivendi Universal Games in 2004, receiving poor reviews from gaming critics.

***Fight Club* Disc Two**

Crew (includes biographies on the following crew members)

Brad Pitt, Edward Norton, Helena Bonham Carter, Meatloaf Aday, Jared Leto, David Fincher, Jim Uhls, Chuck Palahniuk, Art Linson, Cean Chaffin, Ross Grayson Bell, Arnon Milchan, Jeff Cronenweth, Alex McDowell, Michael Kaplan, James Haygood, Rob Bottin, and The Dust Brothers.)

Work

- Production
- Visual Effects (Some interesting stuff here with commentary.)
- On Location (5 minutes) Worth showing the class.

Missing, Deleted and Alternate Scenes

- Chloe and Rupert, this follow up to Chloe sharing with the group was cut for pacing reasons. (1 minute)
- Marla's Pillow Talk, the infamous line of dialogue changed before release. Those at the studio who had called for its alteration begged for its reinstatement when they heard what Fincher replaced it with. (0:25 seconds)
- Copier Abuse, this scene was re-shot to make subtle adjustments to the overall tone. The unused re-shoot and the first version are compared. (2:12)
- Tyler Quits smoking/Jack quits work, actually two short scenes which, in the first cut, bookended the scene in Jack's boss' office in which he beats himself up. When that scene was moved, these were deleted. The Scenes – Angle One (1:35), Shooting the Kitchen Scene – Angle Two (1:25) Worth showing the class, you can see the director at work.
- Angel Face's beating, this was the scene that censors had a big problem with. It was cut down for release, but in many people's opinion, the release version was even more

disturbing because it focused on the horrified reaction of the crowd rather than the beating itself. This is a comparison of the two versions of the scene. The Scenes - Angle One (1:40 and 1:25) Blocking and shooting - Angle Two (2:45) Worth showing the class, you can see the director at work. Demonstrates that there is no actual physical contact between the actors.

- Walter, a comparison of the first cut of the scene and the final version, the notable difference being the voice over. (1:30)
- Tyler's Goodbye, there is little difference in the footage used in the first cut, but note how drastically the tone of the scene is affected by the use of simple fades. (1:50)

Advertising

- Trailers Theatrical Teaser (1 minute), Theatrical Trailer (2:30), The 8 rules of Fight Club
- TV Spots (USA, International and Spanish)
- PSA's: Jack's PSA (30 seconds) and Tyler's PSA (30 seconds)
- Music Video *This is Your Life* (3:20)
- Internet Spots: (30 seconds each) I Know You, Deliver Me, Change Your Life, Football, Mona Lisa/REL
- Promotional gallery Lobby Cards/Advertising, Press Kit, and Stills
- Edward Norton Interview

Art

- Storyboards
- Visual effects stills
- Paper street house
- Costumes and makeup
- Brain Ride-Map
- Pre-Production Paintings

Trivia for *Fight Club*

- **Cameo: [Kevin Scott Mack]** Visual effects supervisor is one of the terrified passengers of the plummeting jet.
- 6. SPOILER: The Narrator says, "I know this because Tyler knows this."
- 7. SPOILER: Early on, we see the Narrator getting off a bus with one of the Project Mayhem folders.
- 8. SPOILER: At the payphone when the Narrator gets a phone call from Tyler, the sign on the payphone reads: "No Incoming Calls Allowed".
- 9. SPOILER: When the Narrator threatens his boss, after he finds the Fight Club rules in the photocopy machine, he says to himself, "Tyler's words, coming out of my mouth."
- 10. SPOILER: When entering Lou's Tavern, the Narrator enters first and the guy out the front only acknowledges the Narrator, as though Tyler doesn't even exist.
- 11. SPOILER: When the Narrator enters the house prior to seeing the news report of the happy face on the building, he is carrying one of Project Mayhem's folders.
- 12. SPOILER: When the narrator gets on the bus with Tyler, he only pays the fare for one person.
- 13. SPOILER: When Tyler and the Narrator are on the bus, the long-haired guy pushes past Tyler without a word, then says "excuse me" as he pushes past the Narrator.

14. SPOILER: When the Narrator and Tyler are discussing their fathers, Tyler mentions how his father didn't go to college but expected Tyler to. The Narrator says that sounds familiar.

Major themes

At two points in the novel, the narrator claims he wants to "wipe [his] ass with the *Mona Lisa*"; a mechanic who joins fight club also repeats this to him in one scene. This motif shows his want for chaos, later explicitly expressed in his want to "destroy something beautiful". Additionally, he mentions at one point that "Nothing is static. Even the *Mona Lisa* is falling apart." University of Calgary literary scholar Paul Kennett claims that this want for chaos is a result of an Oedipal complex, as the narrator, Tyler, and the mechanic all show disdain for their fathers. This is most explicitly stated in the scene that the mechanic appears in:

The mechanic says, "If you're male and you're Christian and living in America, your father is your model for God. And if you never know your father, if your father bails out or dies or is never at home, what do you believe about God? How Tyler saw it was that getting God's attention for being bad was better than getting no attention at all. Maybe it is because God's hate is better than His indifference. If you could be either God's worst enemy or nothing, which would you choose? We are God's middle children, according to Tyler Durden, with no special place in history and no special attention.

Unless we get God's attention, we have no hope of damnation or redemption. Which is worse, hell or nothing?

Only if we're caught and punished can we be saved.

"Burn the Louvre," the mechanic says, "and wipe your ass with the *Mona Lisa*. This way at least, God would know our names."— *Fight Club*, page 141

Kennett further argues that Tyler wants to use this chaos to change history so that "God's middle children" will have some historical significance, whether or not this significance is "damnation or redemption". This will figuratively return their absent fathers, as judgment by future generations will replace judgment by their fathers.

After reading stories written from the perspective of the organs of a man named Joe, the narrator begins using similar quotations to describe his feelings, often replacing organs with feelings and things involved in his life.

The narrator often repeats the line "I know this because Tyler knows this." This is used to foreshadow the novel's major plot twist in which Tyler is revealed to be the same person as the narrator.

The color cornflower blue first appears as the color of an icon on the narrator's boss's computer. Later, it is mentioned that his boss has eyes of the same color. These mentions of the color are the first of many uses of cornflower blue in Palahniuk's books, which all feature the color at some point in the text.

Subtext

Throughout the novel, Palahniuk uses the narrator and Tyler to comment on how people in modern society try to find meaning in their lives through commercial culture. Several lines in the novel make reference to this lifestyle as meaningless. Usually Palahniuk delivers this through overt methods, but there are also some allegorical references as well; for instance, the narrator, upon looking at the contents of his refrigerator, notices he has "a house full of condiments and no real food."

Additionally, much of the novel comments on how many men in modern society have found dissatisfaction with the state of masculinity as it currently exists. The characters of the novel lament the fact that many of them were raised by their mothers due to their fathers either abandoning their family or divorcing their mothers. As a result, they see themselves as being "a generation of men raised by women," being without a male role model in their lives to help shape their masculinity. This ties in with the anti-consumer culture theme, as the men in the novel see their "IKEA nesting instinct" as resulting from the feminization of men in a matriarchal culture. Some readers and critics have noticed how the state of men in the novel is similar to the state of women in modern society, and that Palahniuk may have also been writing about the problems of female life. Much of this was influenced by Susan Faludi's book *Stiffed: The Betrayal of the American Man*.

Maryville University of St. Louis professor Jesse Kavadlo, in an issue of the literary journal *Stirrings Still*, claimed that the narrator's opposition to emasculation is a form of projection, and that the problem that he fights is himself. He also claims that Palahniuk uses existentialism in the novel to conceal subtexts of feminism and romance in order to convey these concepts in a novel that is mainly aimed at a male audience.

Palahniuk himself gives a much simpler assertion about the theme of the novel, stating "all my books are about a lonely person looking for some way to connect with other people."

Paul Kennett claims that, because the narrator's fights with Tyler are fights with himself, and because he fights himself in front of his boss at the hotel, the narrator is using the fights as a way of asserting himself as his own boss. He argues that these fights are a representation of the struggle of the proletariat at the hands of a higher capitalist power, and by asserting himself as capable of having the same power he thus becomes the one who controls him. Later, when fight club is formed, the participants are all dressed and groomed similarly, thus allowing them to symbolically fight themselves at the club and gain the same power.

Afterwards, Kennett says, Tyler becomes nostalgic for patriarchal power controlling him, and creates Project Mayhem to achieve this. Through this proto-fascist power structure, the narrator seeks to learn "what, or rather, who, he might have been under a firm patriarchy." Through his position as leader of Project Mayhem, Tyler uses his power to become a "God/Father" to the space monkeys (although by the end of the novel his words hold more power than he does, as is evident in the space monkeys' threat to castrate the narrator when he contradicts Tyler's rule). According to Kennett, this creates a paradox in that Tyler pushes the idea that men who wish to be free from a controlling father-figure are only self-actualized once they have children and

become a father themselves. This new structure is, however, ended by the narrator's elimination of Tyler, allowing him to decide for himself how to determine his freedom.

There are a number of parallels between Nietzschean philosophy and *Fight Club*, though these are expressed more transparently in the film of the same name. These include themes such as the death of God, trying to find meaning in life through destroying old values and creating new ones, master morality vs. slave morality, the overman, and, of course, the will to power.

Spoilers end here.

Literary significance & criticism

While *Fight Club* has been praised for its insights into contemporary American culture, it has also received criticism from various academics and cultural commentators. Much of this surrounds the possibility that the novel promotes misogyny and self-destructive behavior. Some passages in the novel seem to suggest that men have something to gain by ridding themselves of feminine characteristics and engaging in more masculine activities. Furthermore, these critics believe these activities, mainly fighting, are self-destructive. Even more problematic to some critics is *Fight Club's* role in pop culture, as such a role makes it easy to infer that the ideas presented in the novel are influencing the general populace. However, there is much polarization on this issue. Supporters of the novel have responded by noting that the narrator finally rejects Tyler and fight club, and seems to also place great importance on developing a more authentic relationship with Marla.

Many critics have also claimed there are homoerotic elements in *Fight Club*. Amongst these were David Denby of *The New Yorker* and Laura Miller of *Salon.com*, both of whom used their claims to disparage Palahniuk. Additionally, Robert Alan Brookey and Robert Westerfelhaus published *Hiding Homoeroticism in Plain View: The Fight Club DVD as Digital Closet* to make similar claims. All these claims were made before Palahniuk publicly announced that he is a homosexual.

Reaction and themes

Fight Club was released in the United States on October 15, 1999 to mixed reviews. While some critics raved about the film, many high-profile critics denounced it. Janet Maslin of *The New York Times* compared it favorably to *American Beauty* while Roger Ebert called it "macho porn." Perhaps the strongest negative reaction was from critic Rex Reed, who called it "A film without a single redeeming quality, which may have to find its audience in Hell." The graphic violence of the fights seemed to upset most critics, although only two death scenes actually occur in the film, neither of which is related to the fights in question. One of the most controversial critical moves occurred on *The Rosie O'Donnell Show* when Rosie O'Donnell spoiled the twist ending to the movie before it was in wide release as protest to the perceived violent message. The film was also criticized as a result of being released into theaters while the social and cultural effects of the Columbine High School massacre were still lingering.

The film opened with \$11 million, a surprise #1 movie in a close race that weekend at the box office. However, it fell very quickly in subsequent weekends, finishing with only \$37 million in the U.S. It was regarded as a failure as the budget was \$63 million, not including advertising which could have been another \$20-30 million. Even with the \$63 million later accumulated

overseas, executives at 20th Century Fox still felt the movie was a severe disappointment, so much that Entertainment Chief Bill Mechanic was fired. According to Mechanic, he had personally clashed with Fox owner Rupert Murdoch over *Fight Club* and it cost him his job, barely a year after Fox's *Titanic* had become the highest-grossing film ever made.

Fight Club's salvation turned out to be the DVD market which was experiencing rapid growth at the time. The two-disc package featured four audio commentaries and hours of extra material, offering an in-depth analysis of the film. *Fight Club* would eventually break even and later become profitable thanks to booming DVD sales. *Entertainment Weekly*, which had originally given the film a negative grade of D, later ranked the DVD #1 on its list of "The Top 50 DVDs You Need To Own."

Fight Club ranked 10th on the Australian Broadcasting Corporation's *My Favourite Film*. The film was the only entry in the top 10 to split the presenter panel along gender lines, with the three male presenters endorsing the film and the three female presenters offering a negative reaction. The film's highly critical view of consumerism and modern living caused discomfort among some critics. Critics like Ebert decried what they described as fascist themes throughout the film, while others have commented on anarchist, nihilist, and buddhist ideals. Both are represented in the transformation of the fight club, an anti-materialistic organization of individuality to Project Mayhem, a more organized anarchy, led solely on the authority of Tyler Durden. The amorphous nature in which these seemingly opposed philosophical systems melded together is the cause for much of the disagreement over the philosophical core of this film.

Parallels are also drawn between Tyler Durden's vision of the world after his revolution, and the views of Theodore Kaczynski, a.k.a. the Unabomber. This can be seen in one scene where Tyler talks about abseiling down the Sears Tower in clothes that will last you the rest of your life and hunting elk on abandoned freeways.

Some elements from the film have found their way into the mainstream, such as the first two rules of fight club — both of which are *You do not talk about fight club* — or the name "Tyler Durden" itself.

Nietzsche

There are a number of parallels between Nietzschean philosophy and *Fight Club*. These include themes such as the death of God, trying to find meaning in life through destroying old values and creating new ones, master morality vs. slave morality, the overman, and, of course, the will to power.

The process of fighting oneself and fighting others relates to the will to power--which, while a theory of everything, involves the collision of forces and the success of the stronger. Males in the film find a fight club so appealing because to them, it's a cure to the loneliness inherent in consumer capitalism. The fight club offers white collar office workers something their typical jobs cannot. Winning or losing a fight doesn't matter because extreme pleasure or pain makes the male fighter feel strong and alive. Even in defeat one has extended oneself.

The Narrator represents slave morality whereas Tyler represents master morality. The Narrator taking control over himself--destroying himself in order to create himself and finally asserting himself over Tyler--represents the move to overman.

Tyler explains Nietzsche's concept of God's death to the narrator: the question of God's existence (whether it's true or not) is an unimportant answer. The question of God's existence is irrelevant.



Two of Tyler Durden's one-frame appearances